

WEST'S GALLERY,
NEWMAN STREET,
OXFORD STREET.

Catalogue
OF
PICTURES AND DRAWINGS

BY THE LATE
BENJAMIN WEST, ESQ.

PRESIDENT OF THE ROYAL ACADEMY:

INCLUDING
A DESCRIPTION OF THE GREAT PICTURES,
CHRIST REJECTED, AND DEATH ON
THE PALE HORSE:

NOW EXHIBITING AT
No. 14, NEWMAN STREET.

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Entrance Gallery.

No.

1. The Captive, from Sterne.
2. The Dead Ass, from ditto.
3. Angels delivering St. Peter.
4. Moses viewing the Promised Land.
5. Simeon.
6. Child afraid of crossing the Water.
7. Angels at the Tomb of our Saviour.
8. Belisarius.
9. The Combat between Hector & Diomedes prevented by the Lightning of Jupiter.
10. King Lear and Cordelia.
11. View of Tintern Abbey.
12. Angelica and Medora.
13. Thetis bringing the Armour to Achilles.
14. The Death of Adonis.
15. Naming of John.
16. St. Anthony of Padua.
17. Reapers, with a View near Windsor.
18. Samuel when a Child presented to Eli.
19. Birth of Jacob and Esau.
20. Resurrection of our Saviour.
21. Jacob and Laban.
22. Mothers with their Children dabbling in a Brook.
23. Hector parting with his Wife and Child.
24. Landscape, Evening.
25. St. George and the Dragon.

Room of Drawings.

1. An Angel.
2. A Boy stringing his Bow.
3. The Return of Belisarius.
4. The Death of Cicero.
5. Pythagoras and the Sages of Greece.
6. Sheathing the Flaming Sword.
7. Antiochus and Stratonice.
8. Two Rustic Lovers killed by lightning.
9. Pan and Psyché.
10. Hagar and Ishmael.
11. Sheep Washing.
12. An old Woman threading her Needle.
13. Design for Barnard's Catalogue.
14. Christ raising the Widow's Son.
15. Death of Richard First.
16. The Destruction of Pharoah.
17. Sampson.
18. Peter denying Christ.
19. Saul and the Witch of Endor.
20. Shipwreck of St. Paul.
21. The Death of General Wolfe.
22. Alcibiades protecting Socrates.
23. The Departure of Regulus from Rome.
24. The Landing of Agrippina.
25. Penn's Treaty with the Indians.
26. Socrates protecting Alcibiades.
27. Jacob and Laban.
28. The Battle at La Hogue.
29. Christ raising the Widow's Son.

30. View near Bath.
31. Raising of Lazarus.
32. Erminia meeting with the Shepherd.
33. St. Matthew.
34. A Study from Nature.
35. St. Luke.
36. St. Vincent's Rocks.
37. Bladud discovering the Bath Waters.
38. Edward the Third embracing his Son.
39. The Four Ages.
40. Battle of the Boyne.
41. St. Mark.
42. Peasants.
43. St. John.
44. View near Bath.
45. Discovery of Clytemnestra's Body.
46. King John signing Magna Charta.
47. The Death of Socrates.
48. Hagar and Ishmael in the Wilderness.
49. View in Windsor Great Park.
50. Death on the Pale Horse.
51. The Ghost of Cæsar.
52. The Waters subsiding after the Deluge.
53. The Raising of Lazarus.
54. The Death of Aaron.
55. The Angel in the Sun.
56. Moses striking the Rock.
57. Alexander and his Physician.
58. The Expulsion of Adam and Eve.
59. The Nativity.
60. Jacob blessing Joseph's two Children.
61. Hannibal swearing Enmity to the Romans.
62. Esau sent out to hunt.

Great Room.

26. The Nativity of our Saviour

(Over the door).

St. LUKE, chapter 2.

Verse 7. And she brought forth her first born son, and wrapped him in swaddling-clothes, and laid him in a manger.

Sketches of the Prophets Isaiah and Jeremiah, on each side.

27. View on the Susquehannah.

28. The Resurrection of our Saviour.

29. A Landscape, driving of Sheep and Cows to Water.

30. Cupid sleeping on a Bed of Roses.

31. A View on the River Thames at Hammersmith.

32. Angel at the Tomb of Christ.

33. The Brazen Serpent.

NUMBERS, chap. 21.

Verse 6. And the Lord sent fiery serpents among the people, and they bit the people: and much people of Israel died.

Verse 7. Therefore the people came to Moses, and said, We have sinned, for we have spoken against the Lord, and against thee: pray unto the Lord that he take away the serpents from us: and Moses prayed for the people.

Verse 8. And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live.

Verse 9. And Moses made a serpent of brass, and put it upon a pole; and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.

34. Saul Prophesying.

I. SAMUEL, chap. 10.

Verse 9. And it was so, that when he had turned his back to go from Samuel, God gave him another heart: and all those signs came to pass that day.

Verse 10. And when they came thither to the hill, behold, a company of prophets met him, and the spirit of God came upon him, and he prophesied among them.

35. Cephalus lamenting the Death of Procris.

36. King Richard pardoning his Brother John.

37. Thetis bringing the Armour to Achilles.

38. Landscape, Falling of Trees in Windsor Great Park.

39. Cupid complaining to Venus of being stung by a Bee.

40. Baptism of our Saviour.

St. MATTHEW, chap. 3.

Verse 13. Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him.

Verse 14. But John forbad him, saying, I have need to be baptized of thee, and comest thou to me?

Verse 15. And Jesus answering said unto him, Suffer it to be so now: for thus it becometh us to fulfill all righteousness. Then he suffered him.

Verse 16. And Jesus, when he was baptized, went up straightway out of the water: and lo, the heavens were opened unto him, and he saw the spirit of God descending like a dove, and lighting upon him: and lo, a voice from heaven, saying, This is my beloved Son, in whom I am well pleased.

41. A large Landscape, with his late Majesty hunting, and Windsor Castle in the distance.

42. The Wise Men's Offerings.

No. 43.

CHRIST REJECTED.

THE SUBJECT.

THE subject of this Picture is,—*Christ rejected by the Jewish High Priest, the Elders, and the People*, when brought to them by Pilate from the Judgment Hall.

The wonderful events, of which this incident forms so striking a portion, took place when empire had reached its zenith under the Romans, and universal peace prevailed. They had been distinctly foretold by the inspired writers, and no meaner agents than Angels from Heaven had announced the advent of the Messiah, “glorifying God in the Highest, and proclaiming on earth peace and good will towards men:”—thus awfully preparing the minds of men for the approach of an epoch, in which a new and mighty influence would overturn all the established moral and religious systems of the civilized world, making darkness and destruction vanish before and give place to light and immortality.

For such a subject an epic composition was demanded; for it seemed every way proper, that the principal characters in the history, as well as the Divine Chief himself, should be brought together on the canvas, and represented by the Pencil, as they had been described by the hallowed Prophets and holy Evangelists.

For the purpose of assisting the beholder in a proper understanding of the Picture, the following selections have been made from the Sacred Writings:—

ISAIAH, chap. 23.

He was oppressed and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he opened not his mouth.

St. MATTHEW, chap. 27.

When the morning was come, all the chief Priests and Elders of the People took counsel against Jesus to put him to death:

And when they had bound him they led him away, and delivered him to Pontius Pilate the Governor.

When Pilate was sat down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man, for I have suffered many things this day in a dream because of him.

But the chief Priests and Elders persuading the multitude that they should ask Barabbas and destroy Jesus:

Pilate said unto them, What shall I do then with Jesus, which is called Christ? They all said unto him, Let him be crucified.

When Pilate saw that he could prevail nothing, but that rather a tumult was made, he said, I am innocent of the blood of this just person: see ye to it.

Then answered all the people, and said, His blood be on us and on our children.

St. LUKE, chap. 23.

Then said Pilate to the chief Priests and to the People, I find no fault in this man.

And they were the more fierce, saying, He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place.

When Pilate heard of Galilee, he asked whether this man were a Galilean?

And as soon as he knew that he belonged unto Herod's jurisdiction, he sent him to Herod, who himself was also at Jerusalem.

And when Herod saw Jesus, he was exceedingly glad; for

he was desirous to see him of a long season, because he had heard many things of him; and he hoped to have seen some miracle done by him.

And Herod with his men of war set him at nought, and mocked him, and arrayed him in a *gorgeous* robe, and sent him again to Pilate.

And the same day Pilate and Herod were made friends together; for before they were at enmity between themselves.

And he released unto them him that for sedition and murder was cast into prison, whom they had desired; but he delivered Jesus unto their will.

And as they led him away, there followed a company of people and of women, which also bewailed and lamented him.

And there were also two malefactors led with him to be put to death.

St. JOHN, chap. 19.

Then came Jesus forth wearing the crown of thorns and the *gorgeous* robe, and Pilate saith unto them, Behold the man.

When the chief Priests therefore and Officers saw him, they cried out, saying, Crucify him, crucify him. Pilate saith unto them, Take ye him and crucify him, for I find no fault in him.

The Jews answered him, We have a law, and by our law he ought to die, because he made himself the Son of God.

The Picture therefore represents the events which took place when Pilate brought forth Jesus, crowned with thorns, and in the gorgeous robe with which he had been arrayed by Herod. Wishing to save Jesus, Pilate said unto the High Priest and Elders, "I find no fault in this man wherewith you accuse Him; shall I release unto you this man or Barabbas?" "Not this man, but Barabbas," replied the Priests and Elders; "for we have a law, and by our law he ought to die, because he made himself the Son of God."— Pilate said unto them, "Shall I crucify your King?" Then the Chief Priests, the Elders,

the Scribes, and the People, cried with loud voices, saying, "We have no King but Cæsar: we found this fellow perverting the nation, and forbidding to give tribute to Cæsar, and saying that he is Christ the King: therefore away with him, away with him, and crucify him!"

This is the immediate point of time expressed in the Picture.

There are introduced into the Picture incidents which the epic demands, such as the sorrow of St. Peter, the attachment of Joseph of Arimathea, &c. so that the spectator has before him every object necessary to the explanation and unity of the story.—By the following short sketch of all these objects and incidents, the spectator's reading and recollection will be refreshed, and the entire subject, it is hoped, brought more correctly under his view.

THE PICTURE DESCRIBED.

On the right side of the Picture are the Roman Soldiers attendant on Pilate, who have Jesus in their custody; and by their bearing the standard of the Emperor Tiberius, the period is marked when the occurrence took place. Their commander, the Centurion, stands with a martial appearance, sedately considering the awful event, surrounded by his family. Next to these, and to a man disrobing Christ, is the main group in the solemn incident, consisting of,—1. The Saviour, whom the Pencil has wished to repre-

sent as standing with a divine composure, while with a dignified and mute pensiveness and resignation, he is absorbed in the grandeur of the end for which he “came into the world;”—evincing this tranquillity amidst the thoughtless and savage tumult of men who were condemning him to the most cruel and lingering death:—
 2. Pilate, who, presenting the Divine Captive to the people for their decision, solicits the High Priest and the furious assembly in his behalf: he is designated as the Roman Emperor’s representative by the wreath of laurel on his head:—
 3. The High Priest; he is arrayed in all the pomp of his high station, and with a bitterness of feeling long since impelling to the Saviour’s destruction, cries out to the multitude, “Away with him, away with him, crucify him.”

Behind the High Priest is a throng of persons—some deliberating on this extraordinary event, while the many outrageously denounce their hated object, and insult him with opprobrious looks, gesture, and language. In the front of these, having pressed forward with veneration and love for the Accused, is Joseph of Arimathea, ruminating on the solemn occurrence;—James the Less, feeling anxious to see the result of the proceedings against his Lord; and St. Peter, who, filled with remorse at his former conduct, having denied his Saviour, “went out and wept bitterly.” This central line of figures is terminated on the left by the murderer Ba-

rabbas, and the two Thieves, who have been just brought from their confinement, and are attended by officers who are delivering them into the custody of others.

The fore-ground group, on the right, consists of the Executioner sitting on the Cross, and two Soldiers in their state of military subordination, waiting for further commands; with two Youths, who are affected in a manner natural to their early sensibilities, at hearing the Executioner explain the purpose of the different implements of crucifixion: they are enquiring of him the meaning of these preparations—he replies in explanation, by pointing to his feet with a nail, which is to pierce the feet of Jesus.

In the middle of the fore-ground is the converted Magdalen, who, forgetful even of her sex, falls on the fatal instrument of her Saviour's death, and gazes at him in the full burst of despair.

Near to the Mary Magdalen, and with her hands compressed in sudden emotion, is the Third Mary. All the others are the pious women from Galilee, who came to administer to Christ, and whom he saw weeping as he passed to be crucified, when he made that memorable speech—"Weep not for me, ye daughters of Israel."

In the midst of these stands the beloved disciple John, supporting the Mother of Jesus,—a representation in unison with our Saviour's

words to his Mother when he was on the cross—"Woman, behold thy son;" and to the beloved disciple—"Behold thy mother." The grief of the Mother of Jesus it has been the design of the Pencil to exhibit as being more tender, inward, dignified, and submissive, in consequence of her previous knowledge of the indispensable fulfilment of the Scriptures respecting her Son and Saviour, "all things being made known to her."

In the Gallery, are seen a number of persons brought there by curiosity, dislike, or admiration of the sacred Sufferer. In the center Gallery is Herod, with his "men of war" and Court. The wife of Pilate, accompanying him, marks the reconciliation of the two chiefs. She is earnestly looking at the "just Person for whom she had that day suffered many things in a dream."

The preparations for the scourging and crucifying Christ are denoted by the brutal characters who are removing the *gorgeous* robe from his shoulders, and by the indecent and malignant zeal of the man who appears eager to inflict the destined scourge.

The architectural back-ground denotes the Roman magnificence wherever they had established imperial sway.

OBJECT OF THE ARTIST.

It was Mr. WEST's object, in the delineation of this subject, to excite feelings in the Spec-

tator similar to those produced by a perusal of the Sacred Texts, which so pathetically describe these awful events. As part of the means for accomplishing this end, several incidents, which were in connection with the main circumstance, were introduced, to contrast with the meekness and sufferings of the “Man of Sorrows,” and to shew the simplicity and purity of the Gospel Dispensation, in opposition to the gaudy and earthly objects of the Heathen and Jewish systems. The delineation of nearly the whole scale of human passions, from the basest to those which partake most of the divine nature, has thus been necessarily attempted.

44. St. Paul shaking the Viper from his Finger.

45. Christ healing the Infirm in the Temple

St. MATTHEW, chap. 4.

Verse 23. And Jesus went about all Galilee, teaching in their synagogues, and preaching the gospel of the kingdom, and healing all manner of sickness, and all manner of disease among the people.

Verse 24. And his fame went throughout all Syria: and they brought unto him all sick people that were taken with divers diseases, and torments, and those which were possessed with devils, and those which were lunatic, and those which had the palsy; and he healed them.

46. Phaeton soliciting Apollo for the Chariot of the Sun.

47. Aaron staying the Plague.

48. The Maries at the Sepulchre.

49. The Overthrow of the Old Beast and
False Prophet.

REVELATIONS, chap. 19.

Verse 11. And I saw heaven opened, and behold, a white horse : and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war.

Verse 12. His eyes were as a flame of fire, and on his head were many crowns : and he had a name written that no man knew but he himself.

Verse 13. And he was clothed with a vesture dipped in blood : and his name is called the word of God.

Verse 14. And the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean.

50. Paul and Barnabas.

Acts, chap. 13.

Verse 45. But when the Jews saw the multitudes, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming.

Verse 46. Then Paul and Barnabas waxed bold, and said, it was necessary that the word of God should first have been spoken to you ; but seeing ye put it from you, and judge yourselves unworthy of everlasting life, lo, we turn to the Gentiles.

51. The Nativity of Our Saviour.

52. Return of the Prodigal Son.

53. Ariadne on the Sea-shore.

54. Telemachus and Mentor on the Island
of Calypso.

55. Tobit's Return.

56. Venus weeping over the Body of Adonis.

57. Portrait of the late B. WEST, Esq.

President of the Royal Academy.

Painted by Sir THOMAS LAWRENCE, P. R. A.

58. St. Peter's First Sermon.

ACTS, chap. 2.

Verse 1. And when the day of Pentecost was fully come, they were all with one accord in one place.

Verse 2. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting.

Verse 3. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them.

Verse 4. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.

Verse 14. But Peter standing up with the eleven, lifted up his voice and said unto them, Ye men of Judea, and all ye that dwell at Jerusalem, be this known unto you, and hearken to my words.

59. The Ascension of Our Saviour.

60. Children eating Cherries.

61. Cicero discovering the Tomb of Archimedes.

62. Christ among the Doctors in the Temple.

63. General Kosciusko.

64. Presentation of the Crown to William the Conqueror.

65. Christ shewing a Little Child as the Emblem of Heaven.

66. The Wise Men's Offering.

67. Ægisthus viewing the Body of Clytemnestra.

68. Moses and Aaron Sacrificing.

EXODUS, chap. 29.

Verse 4. And Aaron and his sons thou shalt bring unto the

door of the tabernacle of the congregation, and shalt wash them with water.

Verse 5. And thou shalt take the garments, and put upon Aaron the coat, and the robe of the ephod, and the ephod, and the breast-plate, and gird him with the curious girdle of the ephod.

Verse 6. And thou shalt put the mitre upon his head, and put the holy crown upon the mitre.

Verse 7. Then shalt thou take the anointing oil, and pour it upon his head, and anoint him.

Verse 8. And thou shalt bring his sons, and put coats upon them.

Verse 9. And thou shalt gird them with girdles, (Aaron and his sons), and put the bonnets on them: and the priest's office shall be theirs for a perpetual statute: and thou shalt consecrate Aaron and his sons.

Verse 10. And thou shalt cause a bullock to be brought before the tabernacle of the congregation: and Aaron and his sons shall put their hands upon the head of the bullock.

69. Battle of La Hogue.

70. Beggar Woman and Child.

71. Venus and Cupid.

No. 72.

DEATH ON THE PALE HORSE;

OR THE

OPENING OF THE FIRST FIVE SEALS.

REVELATIONS, chap. 6.

Verse 1. And I saw when the Lamb opened one of the Seals, and I heard as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold, a White Horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.

3. And when he had opened the second Seal, I heard the second Beast say, Come, and see.

4. And there went out another Horse that was Red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come, and see. And I beheld, and lo, a Black Horse: and he that sat on him had a pair of balances in his hand.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold, a Pale Horse, and his name that sat on him was Death, and Hell followed with him. And power was given unto him over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held.

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood, on them that dwell on the earth?

And 11. And white robes were given unto every one of them, that they should rest for yet a little season, until their fellow-servants also and their brethren, that should be killed as they were, should be fulfilled.

DESCRIPTION OF THE PICTURE.

THE general effect proposed to be excited by this Picture is the terrible sublime and its various modifications, until lost in the opposite extremes of pity and horror, a sentiment which painting has so seldom attempted to awaken, that a particular description of the subject will probably be acceptable to the Public.

In poetry the same effect is produced by a few abrupt and rapid gleams of description, touching, as it were with fire, the features and

edges of a general mass of awful obscurity; but in painting such indistinctness would be a defect, and imply that the Artist wanted the power to pourtray the conception of his fancy. Mr. WEST was of opinion, that, to delineate a physical form, which in its moral impression would approximate to that of the visionary Death of Milton, it was necessary to endow it if possible with the appearance of superhuman strength and energy: he has therefore exerted the utmost force and perspicuity of his pencil on the central figure. He has depicted the King of Terrors with the physiognomy of the dead in a charnel-house, but animated almost to ignition with inextinguishable rage—placed on his head the kingly crown, and clothed the length of his limbs with a spacious robe of funereal sable. His uplifted right hand holds no sceptre, but is entwined with the serpent which first brought Death into the world, and he launches his darts from both hands in all directions with a merciless impartiality. His horse rushes forward with the universal wildness of a tempestuous element, breathing livid pestilence, and rearing and trampling with the vehemence of unbridled fury. Behind him is seen an insidious dæmon bearing the torch of Discord, with a monstrous progeny of the reptile world—

“ All prodigious things,
Abominable, unutterable, and worse
Than fables yet have feign’d or fear conceiv’d,
Gorgons and hydras, and chimeras dire.”

—the Ministers of Hell, who had “ power given to them over the fourth part of the Earth, to kill with sword, and with hunger, and with disease, and with the beasts of the Earth.”

The next character on the canvas in point of consequence, is *the Rider on the White Horse*. As he is supposed to represent the Gospel, it was requisite that he should be invested with those exterior indications of purity, excellence, and dignity, which are associated in our minds with the name and offices of the Messiah. But it was not THE SAVIOUR healing and comforting the afflicted, or “ the meek and lowly JESUS,” bearing with resignation the scorn and hatred of the scoffing multitude, that was to be represented—it was the King of Kings going forth “ conquering and to conquer,” to bruise the head of the serpent, and finally to put all things under his feet. He is therefore painted with a solemn countenance, expressive of a mind filled with the thoughts of a great enterprise; and he advances onward in his sublime career with that serene majesty in which Divine Providence continues through the storms and commotions of the temporal world, to execute its eternal purposes. He is armed with a bow and arrows, the force and arguments of Truth, and leaves behind him as passing vapour all those terrible tumults and phantoms which make up the auxiliaries and retinue of Death. At the first view he seems to be only a secondary

character, but on considering the business of the scene, it will be obvious that he is the great leader, and that all the others but follow in his train, and carry into effect the inferior objects of his heavenly mission, as he goes towards that glorious region, in which appear "the souls of them that were slain for the word of God, and for the testimony which they held."

The third of the apocalyptical characters is *the Rider on the Red Horse*. Mr. WEST has represented him simply as a warrior armed with "the great sword." He is advancing in the same direction as the Messiah, thereby intimating that those wars which have accompanied the progress of the Christian religion, and of which he is the type and emblem, are a part of the divine scheme for effectually diffusing it throughout the whole earth. It will be observed, that the horse in this instance is caparisoned as a war horse; but those of Death and the Messiah are without reins, being guided only by the will of their riders. The prophetic vista beyond this character shews in one division the Romans under Titus returning with the spoils of Jerusalem, and in the other Crusaders contending with Sacacens.

Behind the Messiah and the Warrior, *the Rider on the Black Horse* is seen coming forward. He is represented with the steady countenance of a man scrupulous in his estimate of things; stern in his decisions, and likely to

require the execution of his adjudications with the unrelenting solemnity of a terrible judge. He bears those balances in his hands in which mankind are "weighed and found wanting," and Pestilence and Famine are seen before him in the form of a wretched woman and an emaciated man, absorbed in the feelings of their own particular misery. He follows the two preceding characters, and is supposed to typify that sceptical philosophy, which affects to estimate Christianity by the temporary circumstances that have arisen in the course of its progress, while it is itself but a part of the great cloud of mysteries which envelopes the present and future purposes of Religion.

The domestic group in the foreground represents a family belonging to that class of society who are supposed to be safe beyond the reach of the ordinary casualties of life, but who are still not farther remote from the darts of Death. It is here that the Painter has attempted to excite the strongest degree of pity which his subject admitted, and to contrast the surrounding horrors with images of tenderness and beauty. The mother, in the prime of life, is represented as having expired in the act of embracing her children, and the woe of sudden death is still more emphatically expressed in the lovely infant that has fallen from her breast. The husband deprecates the wrath of the hideous spectre that advances over them all, while the surviving

daughter catches hold of her mother, sensible only to the loss which she has sustained by the death of so kind a parent.

In the other groups, which form the right-hand division in the Picture, the Artist has shewn the anarchy of the combats of men with the beasts of the earth. The chief of the human figures in this division, is one in the act of launching his javelin at a lion, which has seized and brought down a man and his horse. In the character with the javelin, Mr. WEST has endeavoured to delineate that species of courageous muscular strength, which enables some men to face with an undaunted countenance the rage of the most ferocious animals. The sedate bravery of his look affords a fine contrast to the alarm and terror of the man who is seized by the enraged lion, which he had wounded with his spear. Below them is a youth who has broken his lance in the combat, and received a fatal blow on the head; behind them, a horseman comes forward with an uplifted sword, in the act of striking at a lioness that is springing upon him and his horse. But the story of this group would have been incomplete, had the lions not been shewn conquerors to a certain extent, by the two wounded men who are thrown down as overcome beneath the hoofs of the horse of Death. The one with his back towards the spectator seems to regain his

strength, and by still holding his dagger, indicates a wish to renew the fight; the other, irrecoverably dashed out of the combat, and having lost his weapon, grasps at the head of his horse with a useless exertion of bewildered sense. The pyramidal form of this large division is perfected by a furious bull torn by dogs as he tosses on his horns the body of a youth.

In this portion of the picture the firmament is rent asunder by bursts of lightning, and a distant group is seen startled by the death of a young man who has been struck with the thunderbolt, and whose friends support him in their arms. The interest of the episode is increased by the figure of a young woman flying from the scene in terror, but who is still induced to look back as if constrained by affection for the victim.

The principle of destruction is exemplified through every part of the subject. In the upper region of the clouds the audacious eagle is seen pouncing on the heron, and near the dead serpent in the foreground the affectionate dove deplores its mate that has just expired.

J. G.

73. Cupid and Psychè.

74. Madona and Child.

75. The Overthrow of Pharaoh and his Host.

EXODUS, chap. 14.

Verse 26. And the Lord said unto Moses, Stretch out thine hand over the sea, that the waters may come again upon the Egyptians, upon their chariots, and upon their horsemen.

Verse 27. And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared, and the Egyptians fled against it: and the Lord overthrew the Egyptians in the midst of the sea.

Verse 28. And the waters returned, and covered the chariots and the horsemen, and all the host of Pharaoh that came into the sea after them: there remained not so much as one of them.

76. Death of General Wolfe.

77. Christ and the Angel.

78. Chryses invoking the Vengeance of
Apollo against the Greeks.

God of the silver bow, thy shafts employ,
Avenge thy servant, and the Greeks destroy;
Thus Chryses pray'd, the fav'ring pow'r attends,
And from Olympus' lofty tops descends.

POPE'S HOMER'S Iliad, book i.

79. Julius Cæsar's Regret on reading the
Life of Alexander.

80. A Landscape, View from the Terrace
at Windsor looking over Datchet.

81. A View of Tangier Mill, near Windsor.

82. Moses and Aaron before Pharaoh.

Exodus, chap. 7.

Verse 8. And the Lord spake unto Moses, and unto Aaron, saying,

Verse 9. When Pharaoh shall speak unto you, saying, Shew a miracle for you: then thou shalt say unto Aaron, Take thy rod, and cast it before Pharaoh, and it shall become a serpent.

Verse 10. And Moses and Aaron went in unto Pharaoh, and they did so as the Lord had commanded: and Aaron cast down his rod before Pharaoh, and before his servants, and it became a serpent.

Verse 11. Then Pharaoh also called the wise men, and the sorcerers: now the magicians of Egypt they also did in like manner with their enchantments.

Verse 12. For they cast down every man his rod, and they became serpents: but Aaron's rod swallowed up their rods.

Verse 13. And he hardened Pharaoh's heart, that he hearkened not unto them; as the Lord had said.

83. Mark Anthony shewing the Robe and Will of Cæsar.

84. Cupids.

85. The Infant St. John.

Inner Room.

86. Omnia vincit Amor (over the arch).
87. The Bard.
 “ On a rock whose haughty brow,
 “ Frowns o’er old Conway’s foaming flood;
 “ Rob’d in the sable garb of woe,
 “ With haggard eyes the poet stood.”—GRAY’S POEMS.
88. Moses and Aaron before Pharaoh.
89. The Ascension of our Saviour.
90. Christ Healing the Sick in the Temple.
91. The Death of Sir Philip Sydney, Epaminondas, and Chevalier Bayard, in one frame.
92. Narcissus.
93. Characters in the Streets of London.
94. Overthrow of Pharaoh and his Host.
95. General Johnson saving a wounded French Officer from the Tomahawk of a North American Indian.
96. Saint Margaret of Scotland.
97. Ophelia before the King—Hamlet.
98. The Expulsion of Adam and Eve from Paradise.

99. Surrender of Calais.
100. Edward the Third crossing the River
Somme.
101. The Institution of the Order of the
Garter.
102. Edward the Third embracing his Son
after the Battle of Cressy.
103. Raising the Shunamite's Son.
104. Pætus and Arria.
105. Tobit and the Angel.
106. Saint Thomas à Becket.
107. A Landscape.
108. His late Majesty resuming Royal
Power in 1789.
109. King Edward the Third crowning
Ribemond at Calais.
110. Joshua crossing the River Jordan with
the Ark.

JOSHUA, chap. 3.

Verse 11. Behold the ark of the covenant of the Lord of all the earth passeth over before you into Jordan.

Verse 17. And the priests that bare the ark of the covenant of the Lord stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground, until all the people were passed clean over Jordan.

111. Edward the Black Prince receiving
King John of France Prisoner.

112. Queen Phillippa at the Battle of
Nevil's Cross.

113. Sheep Washing.

114. Mr. West's Garden, upon which the
present large Room was erected.

115. The Good Samaritan.

116. Psychè obtaining the guarded Water.

117. Mr. West and Family.

118. The Prophet Jeremiah.

119. Daniel interpreting the Writing on
the Wall.

DANIEL, chap. 5.

Verse 17. Then Daniel answered and said, before the King,
Let thy gifts be to thyself, and give thy rewards to another:
yet I will read the writing unto the King, and make known to
him the interpretation.

120. Moses receiving the Laws.

EXODUS, chap. 31.

Verse 12. And the Lord spake unto Moses, saying,

Verse 17. It is a sign between me and the children of Israel
for ever: for in six days the Lord made heaven and earth, and
on the seventh day he rested and was refreshed.

Verse 18. And he gave unto Moses when he had made an
end of communing with him, upon mount Sinai, two tables of
testimony, tables of stone, written with the finger of God.

121. The Prophet Isaiah.

122. Iris coming to Priam.

Then down her bow the winged Iris drives,
And swift at Priam's mournful court arrives;
Where the sad sons beside their father's throne
Sate bath'd in tears, and answer'd groan for groan,
And all amidst them lay the hoary sire.

POPE'S HOMER'S ILIAD, Book xxiv.

123. View of Cranford Bridge.

124. The first Picture painted by the late Mr. West, when a child.

125. Boys and Grapes.

The last Picture painted by the late Mr. West.

126. Noah Sacrificing.

GENESIS, chap. 8.

Verse 20. And Noah builded an altar unto the Lord; and took of every clean beast and of every clean fowl, and offered burnt offerings on the altar.

127. The Stolen Kiss.

128. View in Windsor Great Park.

129. Elijah raising the Widow's Son.

I. KINGS, chap. 17.

Verse 17. And it came to pass after these things, that the son of the woman, the mistress of the house, fell sick; and his sickness was so sore, that there was no breath left in him.

Verse 18. And she said unto Elijah, What have I to do with thee, O thou man of God? art thou come unto me to call my sin to remembrance, and to slay my son?

Verse 23. And Elijah took the child, and brought him down out of the chamber into the house, and delivered him unto his mother: and Elijah said, See, thy son liveth.

130. A design for a Monument for the late Lord Nelson.

131. Death of Admiral Lord Nelson.

132. Cupid and Psychè.

133. View of Windsor Castle from the
Great Park.

134. The Paddington Canal Boats.

135. Nathan and David.

II. SAMUEL, chap. 12.

Verse 7. And Nathan said to David, Thou art the man.

136. The Messiah.

REVELATIONS, chap. 1.

Verse 7. Behold he cometh with clouds, and every eye shall see him: and they also which pierced him: and all kindreds of the earth shall wail because of him, even so, amen.

137. Chryseïs restored to her Father.

138. Cave of Despair.

“ That darkesome cave they enter, where they find

“ That cursed man low sitting on the ground,

“ Musing full sadly in his sullen mind;

“ His griesly lockes long growen and unbound,

“ Disordred hong about his shoulders round,

“ And hid his face, through which his hollow eyne

“ Lookt deadly dull, and stared as astound;

“ His raw-bone cheekes, through penurie and pine,

“ Were shronke into his jawes, as he did never dine.

“ His garment, nought but many ragged clouts,

“ With thornes together pind and patched was,

“ The which his naked sides he wrapt abouts;

“ And him beside there lay upon the gras

“ A dreary corse, whose life away did pas,

“ All wallowed in his own yet luke-warme blood,

“ That from his wound yet welled fresh, alas!

“ In which a rusty knife fast fixed stood,

“ And made an open passage for the gushing flood.

139. The Crucifixion of our Saviour.

St. LUKE, chap. 23.

Verse 44. And it was about the sixth hour, and there was darkness over all the earth until the ninth hour.

Verse 45. And the sun was darkened, and the veil of the temple was rent in the midst.

St. MATTHEW, chap. 27.

Verse 52. And the graves were opened: and many bodies of the saints which slept arose.

Verse 54. Now when the centurion, and they that were with him, watching Jesus, saw the earth quake, and those things that were done, they feared greatly, saying, TRULY THIS WAS THE SON OF GOD.

140. Pætus and Arria.

141. Abraham going to Sacrifice.

142. The Golden Age.

CHARLES SMART,

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